



Thursday, February 5, 2004
12:10 pm. Walter Hall

Thursdays at Noon
Presents

Toronto Wind Quintet

Douglas Stewart, flute
Clare Scholtz, oboe
Stephen Pierre, clarinet
Harcus Hennigar, horn
Kathleen McLean, bassoon

with special guests
Beverley Johnston, percussion
Olga van Kranendonk, cello

"More and Less"

Chan Ka Nin
b.1949

Nature/Nurture (2002)
for Woodwind Quintet and Marimba

Bohuslav Martinu
1890-1959

Quartet (1924)
Allegro Moderato
Poco Andante
Allegretto ma non troppo

Alexina Louie
b.1949

Cadenzas (1985)
for clarinet and percussion
III Senza Misura

Biographies

Douglas Stewart, flute, a Winnipeg native, is currently Principal Flute in the Canadian Opera Company Orchestra. As the recipient of numerous Canada Council grants and Chalmers Awards, he has studied with such prestigious flutists as Albert Horsch, Nick Fiore, Robert Aitken, Marcel Moyse, James Galway, Jean-Pierre Rampal, Julius Baker and Samuel Baron. A First Prize Winner at the 1973 CBC Talent Festival, Douglas has appeared as soloist with orchestras across Canada. He has been a Faculty member at the University of Toronto for twenty years and has been a visiting professor at the Freiburg Hochschule of Music in Germany. In addition to his post with the Canadian Opera Company, Douglas is Principal Flute with the Esprit Orchestra, and has opened the Toronto productions of *Miss Saigon*, *Les Misérables*, and *Beauty and the Beast*.

Clare Scholtz, oboe, completed her undergraduate music degree as a student of Rhadames Angelucci at the University of Minnesota, studied for several summers with Richard Killmer at the Aspen School of Music, and received her Masters Degree in Performance from the University of Toronto. She performed as Principal Oboe with the Saskatoon Symphony Orchestra for four years, and taught at the University of Saskatchewan. Clare moved to Toronto in 1984, and since that time has performed with the National Ballet Orchestra in Toronto, Europe, and across Canada, the Kitchener-Waterloo Symphony, the Esprit Orchestra, the Toronto Symphony Orchestra and many other ensembles. In addition to her orchestral experience, she has been very active in the area of recording and Broadway show performance, including opening the Toronto productions of *Phantom of the Opera*, *Showboat*, *Ragtime* and *Beauty and the Beast*.

Stephen Pierre, clarinet, has performed twelve seasons as Principal Clarinet with the Hamilton Philharmonic Orchestra. He has also held that position with the Victoria Symphony. He is an inaugural member of the renowned chamber ensemble, chamberWORKS!, and has toured extensively throughout British Columbia, Alberta, Ontario and Alaska, often as soloist with such orchestras as the Victoria Symphony and the Hamilton Philharmonic. A native of Grimsby, Stephen attended the University of Toronto, and has studied with renowned clarinetists Robert Marcellus of the Cleveland Orchestra and Stanley McCartney and Avrahm Galper, both of the Toronto Symphony. Stephen is currently on the music faculties of both the University of Toronto and McMaster University, as well as boasting a large class of students in his private studio.

Kathleen McLean, bassoon, is currently Associate Principal Bassoon of the Toronto Symphony Orchestra. She is on faculty at the University of Toronto and at the Royal Conservatory of Music. A graduate of the Curtis Institute of Music in 1985, she studied with Dr. Sol Schoenbach. Kathleen was Principal Bassoon of the Canadian Opera Company and a member of the Victoria Symphony. She has participated in many festivals, including the Vancouver Chamber Music Festival, Scotia Festival, Evian International Festival, and the Ottawa Chamber Music Festival. In 2001, she participated in the world-renowned World Orchestra for Peace at Royal Albert Hall, London. One of the co-founders of the interesting Caliban Quartet of Bassoons, Kathleen has made two recordings with the group. She is also a member of the Canadian Winds and often performs with the Amici Ensemble.

Harcus Hennigar, horn, a native of Dartmouth, Nova Scotia, graduated from the University of Toronto in 1974, studying with Eugene Rittich. Following further study in Czechoslovakia with Frantisek Solc, Hungary with Ferenc Tarjani, and Russia with Vitali Bujanovsky, he became a member of the York Winds, an internationally acclaimed Canadian wind ensemble. In 1979 he won First Prize in the CBC Talent Competition. Harcus has been a member of the Toronto Symphony since 1986, and is an adjunct assistant professor at the Faculty of Music, University of Toronto. He is actively involved in the Toronto Symphony Orchestra education programme, presenting solo and small group performances throughout southern Ontario and is a coach with the Toronto Symphony Youth Orchestra.

Beverley Johnston, percussion, is one of Canada's leading percussionists, performing, touring and broadcasting a wide array of compositions, both new and old. She is an accomplished orchestral and chamber musician, as well as an internationally celebrated solo touring artist, both in recital and with orchestra. Her exciting performances have been distinguished as non-conventional, effectively combining classical transcriptions, contemporary music and a touch of theatre. She has released three albums: *IMPACT* (nominated for a JUNO award in 1987) and *ALTERNATE CURRENTS* for the Centrediscs label, and *MARIMBACH* on CBC Records, Musica Viva label and will soon be releasing her 4th solo recording. She has been the subject of an hour-long documentary on CBC TV's *SUNDAY ARTS AND ENTERTAINMENT*, her performance of which was nominated for a GEMINI award in the "Best Performance in a Performing Arts Program" category. Recently, Ms. Johnston has toured England, Norway, Sweden, France and the United States and has performed a successful solo recital at the prestigious Ford Centre in Toronto, Canada. She was one of the few Canadian representatives at the Stockholm International Percussion Event in October of '98 and was the only Canadian representative at the Journées de la Percussion in Paris, France in November of 1999. Beverley Johnston received her training at Vanier College in her native Montreal and at the University of Toronto, where she studied with Dr. Russell Hartenberger, a member of the percussion ensemble NEXUS.

Olga van Kranendonk, cello, studied at the University of Toronto and Queens' University, Kingston. Her primary studies took place with cellists Janos Starker, Tsuyoshi Tsutsumi and Robert Dodson. Upon graduation in 1982 she moved to the Netherlands where she held the position of principal cellist with the Utrecht Symphony Orchestra. Returning to Canada three years later, she joined the Tafelmusik Baroque Orchestra, with whom she has recorded over 40 CD's and toured worldwide. At present a freelancer in Toronto, Olga plays with a variety of groups, including the Canadian Opera Company, Opera Atelier, the Mendelssohn Choir, the Elora Festival Orchestra and is principal cello with the Mississauga Symphony. Olga has taught all ages of aspiring cellists privately and for the Royal Conservatory of Music during the past 20 years. She teaches the cello course for music education students at the University of Toronto, and has conducted workshops for cello students at various Toronto elementary and secondary schools. Olga has been music director for the CAMMAC (Canadian Amateur Musicians) summer camp in Ontario, and a staff member at both the Ontario and Quebec camps since 1980

Program Notes

Nature/Nurture

The terms nature and nurture have been used to describe the development of one's character and temperament. Psychiatrists believe that we are born with certain personality traits, while others are acquired by learning. The construction of this work has gone through a similar process. The "nature" materials were discovered rather by chance. The first few bars of music were randomly entered in a notation program while I was trying to connect my piano keyboard to the computer. I liked the sound so much that I generated more passages in a similar way. What resulted was a mix of desirable and undesirable sounds. I found that I could improve the musical lines by changing the notes. Thus my intervention became a nurturing process. The materials are quite inspiring for me because I was dealing with sounds that I normally would not have composed myself. Throughout the piece, the forces of nature and nurture counteract and complement each other, creating moments of conflict and enlightenment. I felt that this creation process was very much like life itself; that one should enhance what is god given, and improve what is weak. As I was working on the piece, a dear friend of mine became very disillusioned about life, and consequently, the impact on me has resulted in a rather haunting ending to this work. - Chan Ka Nin

Commissioned by the Estria Woodwind Quintet with a grant from the Canada Council.

Quartet for Clarinet, French Horn, Violoncello and Small Drum, by Bohuslav Martinu, came into existence in the spring of 1924, thus being one of the first documents of the turning which occurred both in life and production of the Czech master after his arrival in Paris. In the autumn of 1923, he came there to study with Albert Roussel. It was, however, the musical Paris of the twenties giving in to the hegemony of Igor Stravinsky, which exercised an impact on his personal and musical attitudes of those years much more than his belated study. The original and in the development of Mr. Martinu definitely new idiom of the Quartet with Small Drum is charming evidence of this new start in his artistic growth. The invigoration and musically attractive nature of an unusual cast makes, however, the Quartet with Small Drum to be much more than a mere experiment of a probe into unknown spaces of sound. - Jaroslav Mihule (Translated by Jan Machac)

Cadenza #3 (1986), by Alexina Louie, is from a set of four cadenzas for clarinet and percussion. Cadenza #3 combines clarinet with marimba and vibraphone. It has a hypnotic, other-worldly mood to it. Beginning in a hushed, tentative manner, the music gradually becomes more and more rhapsodic and intense, leading to an exciting climax.

Commissioned by Robert Stevenson with a grant from the Ontario Arts Council.

Thanks to the Canadian Music Centre for providing some of the performance material for this concert.